

# THE ACADEMY

A WEEKLY REVIEW OF LITERATURE, SCIENCE & ART

No. 1811

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PRICE THREEPENCE

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torn by political dissension. Mr Barker is as strong in his denunciation of party government as in his plea for unity of aim and loyalty to the whole rather than to the part. He finds that popular government is a delusion and a snare. "It has never existed during historical times, it exists nowhere at present and it never can and never will exist." Popular government, he says, means party government; and party government means government by a few interested and irresponsible wirepullers and agitators. His account of the effect of the party régime on the fortunes of the Netherlands is a scathing condemnation of the sectional and individual interests which sacrificed the States to their own selfish profit. They rendered union between the States for common purposes impossible, and the Netherlands were saved from annihilation only by the strong hand and wise head of one man, William III. of Orange. The people rose against the politicians, insisted on William being made Stadtholder, were saved from the worst consequences of the folly of their political leaders, and when William's influence was removed by his transference to England, sank back into the rut of materialism from which he rescued them.

The upshot of it all is, of course, from Mr. Barker's point of view, that Great Britain will go the way of the Netherlands unless she applies the lessons they provide. She must give up free trade, strengthen her army and navy, federate the Empire and send the party politician about his business:

Unless Great Britain and the British Colonies be soon organised and united in accordance with modern requirements, the history of the Netherlands may repeat itself, and Great Britain may lose her power, her colonies, her industries, her trade, her shipping, and her wealth to other nations.

The trouble is that Mr. Barker's book will itself divide men into parties: tariff reformers will applaud its conclusions, whilst free traders will say that the colours are laid on thickly for the very party purpose which Mr. Barker denounces. The story of the Netherlands which Motley began is a profoundly interesting one and we wish Mr. Barker had seen his way to continue it down to the eighteenth century without making it the vehicle of political propaganda.

#### VERSE AND POETRY

*Out of the Silence.* By JAMES RHOADES. (Lane, 1s. net.)

*New Poems.* By WILLIAM H. DAVIES. (Mathews, 1s. 6d. net.)

It would be difficult to find any serious fault with "Out of the Silence." It is true that occasionally the author becomes ungrammatical, as in the phrase "no toy Like as men fashion for an infant's joy." Occasionally, too, he seems not to understand the meaning of the words he uses, as, for instance, "Say who . . . Enableth foot and finger, ear and eye?" At times he is pleonastic and puerile, as when he writes "Viewless, inaudible, to eye and ear." But we cannot feel too sore against him for this last line: a rhyme had to be found for the words "clear" and "dear," and what could be more appropriate and correct than "ear"? The captious reader might also discover lines in which Mr. Rhoades, without making a downright linguistic mistake, uses phrases which are not quite idiomatic at the present day, such as "What erst was hurtful . . . Will . . . Turn to innocuous or beneficent." Still, as we have said, little censure of a positive kind can be passed on the poem. But where is its merit? "Out of the Silence," the author tells us in the preface, "while structurally conforming to the Rubaiyat of Omar Khayyam, is directly opposite in its teaching." He is a poor poet who has not his own ideas of form, and a poor controversialist who has to borrow the method of his opponent. Omar, as we know him in English, is by no means always blasphemous or rebellious,

but he is always familiar. He is ready, as has been said, to curse God with one drink and love Him with the next. Then why use the metre of FitzGerald as the vehicle for a somewhat lengthy utterance on the part of the Deity and put into His mouth things which, by the force of association, have become unreadable in FitzGerald's stanza? If the author had any rhythmical originality, he might manage to produce the impression that he was writing from his heart and had a sense of the appropriateness of form and theme. But originality is precisely what he lacks. His verse is either characterless or else it is an echo of FitzGerald's music.

Mr. William H. Davies, on the other hand, is a poet whose work ought to have attracted much more attention than it has yet received. "The Soul's Destroyer," which was published last year, had not a fair chance of becoming known and appreciated, owing to two causes. In the first place, it was not issued by a publisher, but offered for sale by the author at an address in the Borough. Secondly, a large proportion of the reviewers who noticed the book, excited by Mr. Davies's fearless portrayal of life in London lodging-houses and public bars, treated him as a poet of the slums or a follower of James Thomson. Because he is sufficiently frank to write of intemperance and squalor, they overlooked the fact that he is poet enough to sing of love and beauty. In reality his spirit is much more Wordsworthian than Villonesque. Sincerity and confidence are the keynote and dominant of all his poetry. It is not possible to imagine him writing anything in a posing or histrionic vein, or, as they say, for the sake of writing. How many of our younger makers of verse would have had the sincerity to include the following lines in a passage describing the delight of returning to the country after years of exile in a dismal neighbourhood of London:

Let others praise thy parts, sweet Nature; I,  
Who cannot know the barley from the oats,  
Nor call the bird by note, nor name a star,  
Claim thy heart's fulness through the face of things?

So he wrote in "The Soul's Destroyer," and in this new volume we have evidence of the sincere delight which he has taken in the observation of birds and flowers and changing aspects of the woods and meadows. These subjects may receive fuller treatment in future and come to be an important element in his work. But at present we still prefer him when he writes of men and women, or when he takes a fancy suggested to him by nature to typify a human emotion:

As butterflies are but winged flowers,  
Half sorry for their change, who fain,  
So still and long they dwell on leaves,  
Would be thought flowers again—

E'en so my thoughts, that should expand  
To grow to higher themes above,  
Return like butterflies to lie  
On the old things I love.

He is eminently a poet of humanity. In "New Poems" there is the same healthy strain of humour which appeared in his first book, the same occasional grimness—seldom however amounting to bitterness—the same sudden and unusual pathos, as when, in a passage proclaiming the universality of beauty, he mentions the ocean:

cruel though it be,  
That will not leave the poor drowned boy unmoved,  
But cuts with rocks that face his mother loved.

While this volume shows a considerable advance on the first in the matter of technique, there are still a few roughnesses and obscure passages which might be altered in the next edition.



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*Du Positivisme au Mysticisme, étude sur l'inquiétude religieuse contemporaine*. Paris, Bloud. [Being the continuation of the same author's *Introduction* (Paris: Oudin, 1901) to *Psychology and Mysticism*.] By Jules Pachen, S. J.—"Palpitating actuality" is the Gallicism applicable to this work of a Jesuit, French indeed, but steeped in English and American philosophy, and long a resident in Great Britain. Published this year, these *dudes* comprise Comte, H. Spencer, Guilan, Schopenhauer, Renan, Barrès, Nietzsche, Tolstoi

and the occultists. The Abbé Pachen gave his *conférences* at the Paris *Institut Catholique* on "the Internal Life," from 1891-3, or a year over the period devoted to W. James's Gifford Lectures at Edinburgh. The Harvard Professor and the Jesuit thus cover the same ground in point of time and of philosophy. His course at Paris necessitated the delivery by the Abbé of *conférences* on "mystic," as word and as thing, and that for Catholics and Non-Catholics alike, for the linguist and for "the general,"—the thing-in-itself, Mysticism, being treated physiologically, psychologically, scientifically and artistically. Then comes, in his filiation, the present work on Positivism and Mysticism. "Spiritual life as a poem" follows: "Alighieri and Loyola." The *Inferno* is now the sinful soul; the *Purgatorio*, virtue in the acquisition; the *Paradiso*, Unity in Love. Of these, the *Inferno* is profusely illustrated, e.g., with the "remorse" of Macbeth; the "confusion" of Lucretian thought, veiled in verse crystal-clear; the "fear" of a St. Thérèse; the all-embracing "Vanity"; variously expressed, of a Villon, a Pascal, a Bossuet. That vale of misery, Purgatory, men use for a well, and the pools are filled with water. Paradise unites Love in one synthesis, and the End crowns the Work. The *leit-motif* is Dante; the three works of the Florentine make: "une sorte de triptique, une trilogie, où nous aurions à ramener un choix exquis de peintures d'âme. Ici la poésie des larmes, et les élégies de la conversion; plus loin l'aube de lumière qui croît, le soleil de l'amour qui monte et revêt l'âme de vertus; la poésie de la douleur et du sacrifice, enfin l'idéal paradisiaque de lumière, d'amour et de paix" (p. 96). The Abbé's "Dante and Verlaine" is the introduction to the above works and lectures. Here are marshalled Edm. Spenser, Bunyan, Shelley, Verlaine, Huysmans, Fra Luis de Leon, Giacomone da Todi (*il Vecchio di Todi*), Silesius, the German mystic poet. The whole series is remarkable for lightness of touch and depth of thought, for allusiveness of style and attraction of subject.

*Book-Prices Current*, vol. 20 (Elliot Stock, £1 7s. 6d.).—This record of the prices at which books have been sold at auction from October 1905 to July 1906, being the season, 1905-6, has nearly come of age in point of years but long ago reached maturity in point of excellence. It is simply indispensable alike to the bookbuyer and to the bookseller. Forty-eight sales are reported on comprising 37,414 lots, realising £95,829 rs., or an average per lot of £2 11s. 3d. All the sales were in London, and bookselling by auction of important books is practically confined to the Metropolis and indeed to the auction-rooms of four firms. The most important sale of the year was that of the books of Edwin Truman. The sale was divided into two portions, one dealing mainly with Cruikshank, and altogether brought £8576. Far the highest price realised for one book was for the 1600 edition of *Much Ado About Nothing*, £1570; next comes *A Midsummer Night's Dream*, 1600, £480; *The Merchant of Venice*, 1600, £460; *King Lear*, 1608, £395; *Othello*, 1655 (Sir Henry Irving), £200. One copy of the First Folio Shakespeare appeared during the season and realised £245. Four copies of the Second Folio appeared, one of the Third and seven of the Fourth Folio, as well as two copies of the Poems of 1640. Shelley's "Queen Mab," original boards, brought £168, his "Proposal for Putting Reform to the Vote," £132; Forster's "Life of Dickens," extra-illustrated, £380; "Biblia Sacra" Ben Jonson's copy, £320; Common Prayer Book formerly belonging to Charles I., £285; "Bulletins de la Convention Nationale," complete set, £190; John Still's *Gammer's Gurton's Needle*, A Play, £180; "The Sporting," 1792-1870, £170; Gould's "Birds of Australia," 10 vols. 1848, £141; Dallaway and Cartwright's *History of Sussex*, extra illustrated, £131 and a "Memorial" of Edmund Kean, 5 vols. folio, £130. The book is admirably arranged, each sale being catalogued separately and the whole indexed exhaustively. The index runs to nearly 100 pages and is very well done. The compiler of *Book-Prices Current* is Mr. J. H. Slater.

Messrs. Blackwood issue a handsome, illustrated volume which will make an admirable present for girls who are growing into womanhood—and for those who have passed the border. *Maid of Honour*, by A. J. Green-Armytage (10s. 6d. net), consists of twelve descriptive sketches of single women who have distinguished themselves in science, poetry, prose, travel, philanthropy, and nursing: Hannah More, Mary Carpenter, Caroline Lucretia Herschel, Sister Dora (Dorothy Wyndlow Pattison), Mary Kingsley, Adelaide Anne Procter, Marianne North, Jean Ingelow, Louisa Alcott, Christina Rossetti, and Mary Lamb. The author treats her subjects sympathetically, and her work is careful and accurate.

*Text-Book on Fungi*, including Morphology, Physiology, Pathology, Classification, etc. By George Massee. (Duckworth, 6s. net.).—Mr. Massee is a recognised authority on Mycology and in this volume proves clearly how greatly our knowledge of Fungi has increased of late years. The subject is a deeply interesting one, as it throws much light on the all-important point of plasmogony and even suggests that of autogeny. The book is profusely illustrated with very clear drawings, and Mr. Massee, beside giving much valuable information himself, informs his readers where more is to be found. Taken in conjunction with such books as those by Dr. M. C. Cooke, this should prove an invaluable guide to the student.

*The Way of the Buddha*. By Herbert Baynes (Murray, 2s. net.).—This is the latest addition to "The Wisdom of the East" series, in which are given sketches of the great teachers of Oriental wisdom. The Buddha is by far the most imposing of these figures, and those who desire to learn in plain prose much of what Sir Edwin Arnold expressed in charming verse, cannot do better than consult this attractive little volume.

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No. 1811

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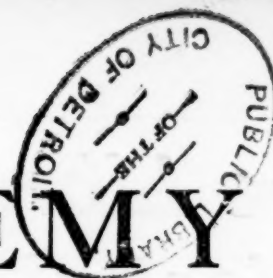
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## THE LITERARY WEEK

THERE are few English scholars whose knowledge of French literature is so extensive as that of Professor Saintsbury, and this accomplishment is seen to full advantage in his article on Brunetière and Balzac in the new number of the *Quarterly Review*. It forms a delightful piece of reading, and yet the criticism in it leaves us dissatisfied. Professor Saintsbury assumes that M. Brunetière writes with certain judgments that have been formed beforehand, and that one must tolerate and overlook. He calls Dumas a negro, and he is opposed to the historical school of novelists and is in favour of the novel of manners. Professor Saintsbury's own opinions are equally fixed. He was one of that band of *Saturday* reviewers who brought Dumas into popularity in England, and belief in Dumas is part of his intellectual being.

Professor Saintsbury is altogether wrong when he assumes that those in whose opinion the historical novel has become a mere nuisance have not enjoyed their Dumas. But they are looking at the effects produced, and they see that one result of the Dumas cult has been a degradation of English imaginative literature. One has but to look over the essay on the historical novel contributed to the same Review by Mr. Prothero to see that the time has come when such opinions as have been held by Professor Saintsbury ought to be thrown into the melting-pot. In sum and substance that was M. Brunetière's message. He told the novelist to cease fumbling among the archives of the past and to go forth into the highways and byways of the life of his time and translate the results of his observations into that living mirror of life which the best novel will always be.

Of late years the literary critic or critics of the *Edinburgh Review* have cultivated a special vocabulary, of which a paper in the current number on "Insular Fiction" supplies an example. It seems to us that the writer might just as well talk of insular rainwater or insular soap. His complaint is that the writing of novels in Great Britain is governed by a convention. This is true of the majority of novels of all nations. If he had discovered a writer who had struck out lines of his own, or in other words originated a convention, he would have been able to tell us that there is a great and original novelist in England at the moment. It was the merit of George Eliot, for instance, that she made a convention. So did Dickens, so did Thackeray; and we call those their imitators who follow that convention. The reviewer mourns because Stevenson and Pater are gone, Mr. Meredith has ceased to write, Mr. Kipling is preoccupied with children, work comes from Mr. Henry James at increasing intervals, and Mr. Thomas Hardy has turned from romance to transcendental drama. We would like to know in what sense these writers are unconventional.

The novels chosen for reprimand are headed by "The Guarded Flame," by Mr. Maxwell. Its author is told that he missed a rare chance in not analysing and throwing into opposition the fresh, generous, unsuspecting love of the philosopher's niece and the jealous, eager, despairing passion of his wife; but that is just what the conventional author would have done. The study of the scholar was a new departure, and nowhere did Mr. Maxwell show more promise than in resting his interest on this foundation. Mr. Hichens receives a still more stinging rebuke, though the writer modestly asks whether he is not wrong "in attributing to the influence of the convention what may be a mere personal insufficiency." "The Call of the Blood" was certainly a failure, but for reasons that the reviewer does not seem to penetrate. His glorification of Mr. Galsworthy is in itself a striking commentary on his style of argument.

In this tercentenary year of the founding of Jamestown, the real beginning of English colonisation in America, the little known writings of Captain John Smith, who accompanied the expedition are, as we announced last week, to be reprinted. Smith was in his way a less picturesque Raleigh, a leader of men, an earnest advocate of over-sea colonisation, an adventurer and a very capable penman. He wrote some thirteen or fourteen books, all worthy of the study of the student of seventeenth-century travel and efforts to establish British settlements on the other side of the Atlantic. His experiences in Virginia—experiences which few men would have survived—are told in the "True Relation," which appeared in 1608. When, some twenty years later, he had settled down in England, he wrote "Advertisements for the Inexperienced, or the Pathway to erect a Plantation." His "Young Seamen's Grammar" is a curiosity. Whilst Jamestown is celebrating its three hundredth birthday, these works of Captain John Smith will naturally be in some demand.

A correspondent writes: The *Revue Germanique* has an article on "G. B. S." His star waxed as Ibsen's declined (it appears), till that of the *dramaturge britannique* became of the largest dimensions. The mantle of the Norwegian is on the shoulders of the Fabian. This last-named disciple of Ibsen, and second Byron (for British public opinion), is anything but a *Cunctator*. Like the Irish pig, he cannot be counted, so brusque and active and fugitive is his genius. Agitator and propagandist—things unmusical enough—he is a critic of Terpsichore from A to G; preaches transition in all the chords. In his *Perfect Wagnerite* his study of the tetralogy is itself a teratology, marvellously smacking of the Anarch old, Miltonian or other. Before, his *Quintessence* smelled of Nietzsche's lamp as much as of Aladdin's, carefully omitting as he did there Stirner (whose philosophy is so greatly his own) in the weird, formidable array of word-painters, whom he confesses to affect, from Bunyan to Wagner, from Blake to Tolstoy.

The critics, who with their stilus slew Ibsen between the wall and the altar, spare no bit of "G. B. S.," whose crusade is against our being tied and bound by our ideals of virtue. Marriage idealists, to take but these, were hard on Ibsen, and called Ibsen's successor sacrilegious and cynical. As a conscious nihilist, Shaw has outstripped Nietzsche. That philosopher found that all our principles—scientific, artistic, moral—are illusions. But are illusions bad? On the contrary, they are vital. A philosopher is nothing if not consistent, and conscious inconsistency is the best. But Stirner was already at this stage before Nietzsche, and Shaw is there after both.

Says the last-named: "Activity is the only road to Knowledge," and the present writer found him in bed between 9 and 10 A.M., in his Superman days! One is

not Irish for nothing! Not for nothing does one call oneself "a natural born mountebank," in a waggon in Hyde Park, 'midst clashing cymbals and acclaiming mobs. There is nothing like this for a dramatic writer: "Noise and fury; club, finance, theatre, cockneys and clergymen," all giving voice at once. This gives tone, it seems. Hypocritical Albion is prejudiced, blind as a new-born puppy, an ostrich that hides her head in the sand. And this of gaiety of heart, wittingly. But Shaw has torn aside the veil. "Il est retourné ainsi à l'état d'innocence." He is naked, and makes naked, and is not ashamed.

From such innocence and from such nakedness rise works of art. And as tragedy is impossible nowadays, Shaw is Hebbel's ideal "comic poet." Of course our "mob orator" scandalised society with his "Widowers' Houses." It reeks of "the Man with the muck-rake" of Bunyan. Indeed, Shaw refers us continually to Bunyan, for explanations of himself, of his evolution, as a dramatist. And his view of women? Shakespearean, he says; and cites *Troilus and Cressida*, with its scorn of womankind, or Strindberg, with that Shakespearean "hate and disgust," *modo non genus omne perosus fœmineum*.—Woman, however, in the Irishman's view (different from Ibsen's), is excellent in prose and truth; cures men of idealism, as Lady Cicely cured Captain Brassbound, for all his Byronianism. The Irishman's man is not Byronian and not Shakespearean. This new man affects Mr. Cunninghame Graham's *intransigence* (without the Spanish songs of the Lobby at Westminster): he loves every woman (*à l'Espagnole*) and never retires, verbally or otherwise, before any man.

"Sir, I never withdraw!"—the Trafalgar Square Red Sunday *mot*—plants itself promiscuously about the Balkans in *Arms and the Man*. When the hero falls, as in the song, he falls on exactly two thousand four hundred eiderdown quilts, supplied by Brunschli. Shaw's Cæsar is a very duodecimo hero; bald; part brute, part woman, part god; dividing his time between Cleopatra and (Mr. Hichens's) Sphinx. In the rôle of J. Tanner, Shaw limps somewhat between Revelation and Revolution. Aristotle's critique of the Platonic Man in himself applies to his borrowed Superman (why not a *Super Horse* or a *Super Apple*?), crushed out now by Property and Marriage (why is "G. B. S." married?). A synthesis of Nietzsche and Socialism, it seems, is only *apparently* "forcée, instable, et paradoxale." Shaw is disintegrating and synthetic—without being flippant. And on this note I stay my review of the review.

Novels at half a crown! This is the legend which the happy Editor of the *Times* was able to inscribe on his pages the other day. At least two firms of publishers have announced their intention of abandoning the custom of publishing at six shillings, and they promise that for half a crown they will give the same quality of ink and paper. It will be interesting to see whether this blow will be as fatal to the six-shilling novel as the six-shilling novel was to the old three-volume.

Unfortunately it is to be feared that the change will work badly for the young and unknown author. Probably novelists with a reputation will gain rather than suffer, because when they have adopted the principle of small profits and quick returns the publishers will take care that the number of copies of a book sold will recompense them for the diminution of profit on the individual copy. But it will become even more difficult than formerly for the young and budding author to find a market. At the most, his first book (unless, indeed, he be exceptionally lucky) would sell to the extent of from five hundred to one thousand, and these at half a crown

would admit of very little plunder coming his way. In fact, the publishers would be almost obliged to concentrate their efforts on pushing the important man at the expense of those whose spurs are still unwon.

A contributor to the *Times* gifted with more ardour than wisdom, has taken it upon himself to explain the attitude of the press to the Book War with which the leading journal has been boring its readers for a long time past. He writes on a subject he understands very little about. The best journalists have always been proud of the *Times*. They regard it as the leading newspaper not only of Great Britain but of Europe—and one might also say of the world—because it has no rival. Admiration is generous and unstinted; but the journalists are by no means proud of the *Times* as a retail book-seller, and they are not proud of it for having got up a squabble about the terms on which it is to obtain books for the purpose of selling again. Most people, when they have anything to dispose of, claim to make their own conditions and the bidder or would-be purchaser has only to say Yes or No to them. If the *Times* were to abolish that page of dull and unintelligent correspondence which has confronted the eye of the reader for months, and return to the legitimate newspaper enterprise in which it has excelled in the past and may excel once more, its readers and admirers would be extremely comforted.

At a meeting of the London Esperanto Club, the other evening, a number of kantoj and deklamoj—in other words songs and recitations—were given, and among the latter was "Konsilo de Hamleto." Our readers may be interested to see the effect of Hamlet's advice to the players:

O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise. I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it.

translated into Esperanto:

Mi farigas furioza en la omimo, kiam ia sanego denschara bubo dissiras la pasion en pecajn en verajn afonojn, kaj tondras en la orelojn de la popolamesa publiko, kiu ordinare komprenas tuksi mu sensacajn pantomimojn kaj bruon. Mi sentas tiam fortan disiron bone trabastoni tiam bubon pro lia bruado: li volas nepre esti pli tirano ol la tirano mem. Mi petas vin, evitu tion ci!

A letter of great historical interest will be offered for sale shortly by Messrs. Puttick and Simpson. It is the Order for the Massacre of Glencoe. The Scottish chiefs, it will be remembered, were commanded by a Proclamation issued in August 1691, to take the oath of allegiance to the king and queen by January 1, 1692, and many of them did so. Amongst those who were late (waiting for the consent of James II., who only sent it from St. Germain in December) were the Macdonalds of Glencoe, and the submission of the aged chief was not given, owing to stress of weather—and, it is alleged, difficulties placed in his way by those in authority—until January 6. Orders had been issued to give no quarter to the recalcitrants and the Macdonalds of Glencoe were to be extirpated. The commander-in-chief of the forces in Scotland transmitted the order to the Governor of Fort William, who had it conveyed to Major Robert Duncanson of the Argyll Regiment. He sent the letter in question to Captain Campbell of Glenlyon, also of the Argyll Regiment, which was to do the bloody work.

The letter reads as follows: "You are hereby ordered to fall upon the rebels, the Macdonalds of Glenco, and to putt all to the sword under seventy. You are to have a special care that the old fox and his sons do not escape your hands. You are to secure all the avenues, that no man escape. This you are to putt in execution at fyve of the clock precisely; and that time, or very shortly after



it, I will strive to be at you with a stronger party. If I do not come to you at fyve, you are not to tarry for me, butt to fall on. This is by the King's speciall commands, for the good and safety of the cuntry, that these miscreants be cutt off root and branch. See that this be put in execution without fear or favour, or you may expect to be dealt with as one not true to King nor cuntry, nor a man fitt to carry commission in the King's service. Expecting ye will not faill in the fulfilling herof, as you love yourselfe, I subscribe this with my hand at Ballacholis, 12<sup>th</sup> Feb., 1692.—R. DUNCANSON."

A number of autographs and historical documents will be sold by Messrs. Sotheby, Wilkinson and Hodge on the first and second days of next week. The letters include twenty-five by Dr. Johnson, chiefly addressed to Mrs. Piozzi and printed in her "Letters to and from the late Samuel Johnson"; a series of letters written by Lord Beaconsfield, and epistles penned by such a variety of persons as John Wesley and Mrs. Siddons, Edmund Kean and Joseph Hume, James Boswell and Mary Robinson ("Perdita"). The signed documents bear the signatures of, amongst others, Napoleon, Louis XVI., Marlborough, and Voltaire.

On the 23rd inst. Messrs. Sotheby will sell the library of the late Mr. Samuel Eyres Wilson, of Bedford Square. Mr. Wilson had a great many sporting books and works illustrated by Cruikshank, Rowlandson, Leech, and other satirical artists. He also collected first editions of Dickens, Fielding, Smollett, Defoe, Sterne, Tom D'Urfey, and other early authors. Amongst the books illustrated by Cruikshank are *The English Spy*, by Blackmantle, *Carey's Life in Paris*, and *Egan's Life in London* (1821), and of those with plates by Rowlandson we have first editions of the *Tours of Doctor Syntax in Search of the Picturesque*, in *Search of Consolation*, and in *Search of a Wife*. Dickens is represented by first editions of nearly all his works and D'Urfey by, of course, his *Pills to Purge Melancholy*. First editions of Tom Jones, Joseph Andrews and other of Fielding's works will be sold, and also first editions of all of Smollett's works.

"How the branch associations can help the Library Associations" was the title of a paper read at the last meeting of the Library Association. The subject of the paper, however, was, How the Association can help the branches. It was preceded by one suggesting alterations in the "Library Association Record" (Mr. Shaw, Liverpool). The devolution of the control of the Association is necessary for its well-being. London must be equalised with the branch associations, and a central executive appointed. At present it is impossible for the majority of provincial members some distance from London to attend council meetings (Mr. Savage, Wallasey; and Mr. McKnight, Chorley).

It is impracticable to give any authoritative opinion in "the Record" on matters of current interest, as the council of the Association is composed of members with a multiplicity of opinions (Mr. Wyndham-Hulme, Patent Office Library). And an individual editor would create an individual opinion, which could not possibly be the opinion of the council as a whole. The broadcast circulation of the minutes would be an impolitic movement. The extension of the teaching facilities enjoyed by London assistants to the provinces is under discussion, and no doubt will be effected shortly (Mr. Jast, Croydon). The official publication is a record of the transactions of the Association, and if it were desirable it is financially impossible to make it into a smart journal (Mr. Hopwood, Patent Office Library). A resolution (Mr. Kettle, Guildhall) was carried to the effect that the council should consider the suggestions contained in the papers and report at the annual conference.

## LITERATURE

ROBBIE

*The Poetical Works of Robert Burns. With Life and Notes by WILLIAM WALLACE. (Chambers, 3s. 6d.)*

IN some respects this is an excellent popular edition of Burns, in others a very indifferent one. The book would have given less offence to the fastidious taste if the illustrations had been omitted. They are extremely sentimental and they lack character. Apparently the artists have accepted it as a duty to be literal. The passage

Yestreen when to the trembling string  
The dance gaed thro' the lighted ha'

has an exceptionally fine pictorial quality, which is only mocked by a picture of fiddlers, dancers and an ill-conditioned shepherd "grousing" in a corner with a dog at his feet. The Auld Mare and The Twa Dogs are terrible examples of what illustrations should not be. An absurd literalness characterises the picture to the lines:

We twa hae paid' l in the burn  
Frea mornin' sun till dine?

The same remark applies to "Blythe Bessie in the milking shiel."

O my luve's like a red, red rose

is illustrated by a rustic damsel leaning over a hedge to pin a buttonhole to her lover's coat. The silliest picture in the book is that which has for legend the opening line of a spirited lyric:

Last May a braw wooer cam' doon the lang glen,  
And sair wi' his love he did deave me.

Such pictures give force to the frequently made criticism that the popularity of Burns is in great measure due to an interpretation lacking completely the *esprit*, humour, wit, point, and energy that were his best characteristics. And glancing over the explanations of words and phrases that are deemed to be necessary we cannot but realise that Scotland has changed utterly since the poet's day and generation. Then the Scotch were a poor and frugal agricultural people. Industry and economy were necessities of existence to them. But now Glasgow is London hopelessly vulgarised; Edinburgh, Dundee, Aberdeen, Perth, and other large towns approximate closely in character to the great provincial towns of England; clerks and factory hands have supplanted the agricultural classes; and how are the town and country young ladies who, from head to foot, wear scarcely any article that is not cheap and machine-made, to understand that when Burns wrote, clothes were nearly all hand-made? Board schools, too, have taught the poorest to speak a bastard English that must make the poet incomprehensible. In the days of Burns the following was a realistic picture of the cottage life:

There sat a bottle in a bole  
Ayont the ingle low,  
And ay she took the tither souk  
To drouk the stourie to w.

The verses are full of a spinning and weaving that have either passed away or changed completely in character:

My mither sent me to the loom,  
To warp a plaiden wab  
But the weary, weary warping o't  
Has gart me sigh and sab.

In the "Cotter's Saturday Night" the good wife dates her cheese for the time "sin lint was i' the bell." A song is addressed to "the lassie wi' the lint-white locks." Questions might be indefinitely multiplied, but where are the fields of flax that would render such references intelligible to the young people of to-day? Again, when Burns wrote it was the most usual thing in the world for both youths and maidens "to take the shearing" in



harvest, but the successors of those whom he addressed are clerks and shopmen if men, milliners and dressmakers if girls. The "auld clay biggin'" has been pulled down and a small villa built in its place. And in the genteeler Scotland that has arisen in place of the old, people neither eat nor drink as they did in the poet's time. "Halesome parritch" is a food suffering an undeserved decline in popularity, yielding place, it is believed, to cheap tinned meats and white bread. If the "chieftain of the puddin' race" is eaten it is only out of sentiment. And where are the drinks over which Burns waxed enthusiastic? If Willie brewed a peck o' maut to-day he would be had up for keeping a shebeen! The "reaming swats" and the "Tippeny" have yielded place to ale from Alloa and Burton and Tam o' Shanter's "usquebagh" certainly differed from all and every kind of "Scotch" now on the market. Yet these external changes only symbolise one that is deeper. The aggregated population of towns have imitated the greater freedom of English manners. He would be vowed a Rip Van Winkle who now insisted upon the sanctity of the Sabbath or expressed a prejudice against "hunkering," objected to "human hymns" or refused to be accompanied in his singing by a kistfu' o' whistles. If Burns could be the one traveller to return he would not know his own country. He would find even his beautiful and poetic streams defaced and polluted, and the holiday-maker in possession of the glen and the heather. In face of these changes the popularity of Burns affords a high testimony to his adherence to those truths that depend on no change of manner. We can say as much after making a most liberal discount for the bleat and sentimentalism which compose so large a part of this popularity. There is no discrimination in the worship of a Burns club; indeed we are afraid it is often directed to those aspects of his poetry that are of least value in the eyes of the true admirer.

### TUDOR REVELS

*Notes on the History of the Revels Office under the Tudors.* By E. K. CHAMBERS. (Bullen, 3s. 6d. net.)

ATTENTION has lately been called to the Office of the Revels in the time of Queen Elizabeth owing to the unfortunate theory put forward in the Clarendon Press edition of the works of Lyly that that impecunious dramatist not only expected the Mastership, but was actually, from 1585 onwards, the Clerk Comptroller. This hypothesis, which, as Mr. Chambers remarks, "runs through the whole of Mr. Bond's elaborate biography of Lyly," and forms the basis of many of its conclusions, can be shown to be wrong, "since it so happens that the tenure, not only of the Clerk Comptrollership, but of every post on the Revels establishment is clearly traceable to the end of Elizabeth's reign, and that there is no room for Lyly." To have put this point beyond doubt was worth a thin book such as Mr. Chambers has here written, but his narrative, though perhaps rather needlessly detailed and minute, possesses considerable interest in its own right. From the reign of Henry VII. onwards notices of Court revels are frequent, and Mr. Chambers enables us to follow the fortunes of the successive masters, sergeants, yeomen, and clerk comptrollers, and to form an estimate of their incomes and even, in some cases, of their characters. Among the Burghley papers are several reports drawn up with a view to a re-organisation of the Revels Office, which like many Utopias make it possible to guess pretty closely what were the actual customs from which the would-be reformers took their start. One of the worst of these customs was that of keeping the creditors of the Office waiting for years for their money, a bad system for which they must presumably have recouped themselves by charging the highest possible prices. Among the recurring difficulties of the Office was that of preventing the fashionable participants in any revels at Court from

retaining the costumes supplied to them as their own perquisites, while the spectators seem to have expected to be allowed to scramble for anything that could be carried off, presumably as mementoes. Notwithstanding these depredations the properties belonging to the Office were considerable, and the annual "airing" given to them seems to have been a great affair. During the greater part of the period with which Mr. Chambers deals the office of Master was not very highly paid; but latterly the official salary was so largely increased by the payments made by the players that the special allowance of one hundred pounds a year made to Tilney "for a better recompense" was not continued to his successor. Unfortunately this takes us beyond Mr. Chambers's period, but a full investigation of these payments may be looked for in the second volume of Mr. Greg's edition of Henslowe's Diary, and Mr. Chambers has done his share of the work with admirable completeness.

### THE POETRY OF THE FAR EAST

*Primitive and Medieval Japanese Texts.* Translated into English, with Introductions, Notes and Glossaries. By FREDERICK VICTOR DICKINS. 2 vols. (Oxford: Clarendon Press, 12s. 6d. net.)

THE fundamental documents of Japanese history and literature form a trilogy, which is now for the first time presented in completeness. The *Kojiki* or Ancient Annals, translated by Professor Chamberlain, the *Nihongi* or Chronicles of Japan by Dr. Aston, and the *Manyōshū* or Anthology of Poetry, never published before in English or any western tongue, are all the work of the first sixty years of the eighth century of the Christian era. With them Japanese literature begins; and, so far as we can see, with them it ends. Mr. Dickins, in a very interesting Introduction, writes:

In modern Japanese the characters (ideographs) representing the Japono-Chinese words, forming now two-thirds and ever forming more of the vocabulary, must be seen to be understood; the sound alone does not give the sense. Thus the development of the language in the direction of imagery or rhetorical expression was almost destroyed. One can neither be witty nor pathetic in the current language of educated Japan. . . . The modern literature of Japan, as such, is nearly worthless. . . . The modern language of Japan becomes more and more incapable of rendering, so as to be fully understood by a Japanese not already acquainted with some western language, a single sentence, not simply descriptive or narrative, of the literature properly so called of the Occident.

Mr. Dickins's brilliant attainments as a Japanese scholar are well known and have long been recognised. None less would have availed to accomplish, as he has done with splendid success, the task which he has set himself. The two hundred and sixty-four lays of which the Anthology consists are formidably difficult of interpretation. The text is very imperfect and calls for constant conjectural emendation of the compound Chinese script. Moreover, it was the strange habit of these old poets of the Far East to express as little as they could of what they had in their minds, apparently regarding suggestion as the true function of a poet. Now suggestion was probably vocal enough to their contemporaries, but must often fail to carry its message to a translator coming one thousand two hundred years after with a mind necessarily full of western associations. It is only necessary to read Sections XII. and XIII. of the Introduction, dealing with the "decoration" of Japanese verse—which finally destroyed what it was meant to adorn—to appreciate the almost insuperable difficulties arising from the "Pillow-words." Without going into the origin of this curious designation—in itself obscure—we may give Mr. Dickins's explanation or description of the terms so-called, and supplement it by subjoining a few typical instances:

Pillow-words may be described as fixed epithets belonging mainly to the word following them as a verbal decoration, but sometimes

more or less necessary to the poem as well. Not unfrequently they are comparable with the Homeric epithet, but they lack all personification, and of the wealth of imagery characteristic of classical poetry the humbler verse of Japan cannot boast.

Some of these are conventional adjectives, like *καλαίνεφής* *isótheus*, some are highly poetical, like "winter-prisoned" as an epithet of spring, but some have a significance wholly unique and confined to the poetry of the far East; for instance, a word meaning "wave-ride-seaweed" by a double quibble involves the meaning of "do not tell (my name)."

When they involve a word-play, or apply to part of a place-name or word, with perhaps a word-play thrown in, they cannot strictly be rendered at all; all that can be done is so to turn the Western version as to give the reader more or less the impression the original may have made on the Japanese hearer of the eighth century.

The pillow-word is often something like the title of the poem, and two alternative versions of its meaning have often hardly an idea in common. Of one passage Mr. Dickens writes (p. 202):

It may mean, "this is what the swift messenger of the skies, swift as a flying stone, hath told me"; or, "like a messenger, swift as a stone flying through the air, would I tell my thoughts"; or, better still, "this is what I say, climbing the rocky hills and swiftly mounting them to reach my love."

Nearly all the lays consist of lines of five syllables and of seven syllables alternately, with two hepta-syllabic lines at the end. It would be quite impossible to convey, except by copious extracts, any idea of the general character of the lays; but they have a character of their own, giving the impression of lovely and delicate workmanship, if one who is wholly unacquainted with Eastern literature may venture to express an opinion. One feels in them all an intense artistic sensibility which cannot fail to suggest the Greek Anthology, especially in the hands of the earlier anthologists. The later Byzantine poets aim at a richness of ornamentation which carries them farther and farther away from the poetry of the Far East. The Japanese dwell on external aspects of Nature with an ecstasy which is sometimes more impressive and intense than that of the Greek, by reason of that reticence and allusiveness to which we have referred as increasing the difficulties which the translator has to meet. But nothing can disguise the love of flowers, of life in the open air, the romantic spirit which came into Greek poetry with the Anthology, and which was by it handed on to the literature of Rome. We see by this collection that Japanese poetry, like that of the Greeks, went hand in hand with art. There are choral odes in the Greek dramatists which are uttered frescoes and bas-reliefs; there are many poems in Mr. Dickens's collection which can only be likened to engraved gems. One may indicate a few of the Lays as a good introduction to the rest: 2, 6, 22, 24, 27, 37, 53, 62, 64, 67, 92, 102, 105-III, 125, 127, 178, 183, 203, 204, 210, 211, 217, 224, 226, 227, 231, 240, 259, 263, and the three lays on p. 304, of which we give the last:

In Yashima  
No wife to love I found me,  
In Kasuga  
Of blossoming spring-time mind-  
ing  
I heard there dwelt  
A maiden passing fair,  
Whose door I opened  
That fair maid's door I opened,  
And there I entered,  
And foot to foot

And head to head embraced her  
My arms embracing  
Her, her arms embracing  
Me, we lay there,  
And so we slumbered sweetly,  
Till that the cock crew,  
And from the moorland border  
The pheasant screamed,  
And dawn of day announced,  
sweet,  
Ere half my tale,  
My tale of love was told thee.

Mr. Dickens compares:

O Cressida! but that the busy day,  
Waked by the lark, hath roused the ribald crows,  
And dreaming night will hide our joys no longer,  
I would not from thee.

We may offer one more extract:

#### Book II. Part ii.

During the residence at the Palace of Ohotsu in Afumi.  
18.

By one of the Ladies of the Court on the ascent to heaven of the Sovran.

Earthly and mortal  
My Lord I may not follow  
On high ascended,  
And, far from him divided,  
Each morn my tears  
Each even flow my tears,  
From him wide sunder'd—

Were I a jewel worn,  
Or any vestment,  
I should be still unparted  
From whom I love  
My Lord whom in a vision  
But yesternight I saw.

These extracts will show how pure and vigorous is the diction of Mr. Dickens. Such is it through his whole work; there is no affectation of archaism or Wardour Street English, hardly a word not to be found in modern poetry. It is this candour and sincerity, as of one who loves and respects his subject, that enables us to read without any sense of weariness a considerable body of poetry which, though it never can rise very high by reason of the absence of personification which characterises Turanian speech, yet never fails to please, partly by its peculiar quality, but partly also by its interesting position in time and place. None can approach without a feeling of deep interest and eager curiosity a body of literature which arose twelve centuries ago in the Far East between the Caspian Sea and the Northern shores of the Eastern Pacific at a period of the world as near to Callimachus and Theocritus as to Tennyson and Browning, a good deal nearer to the "Garden" of Meleager than to the "Golden Treasury" of Palgrave.

Now and then we catch an echo, of course quite fortuitous, of an ancient or modern song. With the above, for instance, Mr. Dickens aptly compares Anacreon's

ἐγὼ χιτῶν γενόμην  
ὅπως δέῃ φορῶς με;

and somewhat similar, but warmer in the one and somewhat gross in the other, is the sentiment in Tennyson's "Miller's Daughter" and Ovid's *Amores*, ii. 15. Again, by lay 94 we are reminded of the nightingale in the celebrated Ode in the *Oed. Col.* of Sophocles, and lay 180 has the very counterpart of "Shule Agra":

I sold my rock, I sold my reel,  
To buy my love a sword of steel.

Mr. Dickens has also translated in vol. i. some short mediæval lays; the Preface to "The Garner of Japanese Verse Old and New"; the Mime of Takasago; and "The Story of the old Bamboo Wicker-worker," the earliest work of fiction in Japanese or any Ural-Altaic tongue.

Volume ii. is not for the general reader but for students of the Japanese language, containing the text of the Lays romanised, and a short grammar, with glossary and index.

R. Y. TYRRELL.

#### A QUEEN OF INDISCRETIONS

*A Queen of Indiscretions.* By G. P. CLERICI, Translated, with an Introduction, by FREDERICK CHAPMAN. (Lane, 21s. net.)

THIS book could not have been more aptly named, for Caroline of Brunswick, who was married to George IV., was much more truly a queen of indiscretions than ever she was Queen of England. And she possessed such genius for indiscretion that in the face of a complete system of espionage over her life she managed to preserve something of what is known as a good name and much sympathy. Sympathy, indeed, and pity are easily wasted upon her; and in his introduction, though it is an able piece of work, Mr. Chapman laments a little profusely her ill-usage by the Prince Regent, and treats her escapades with excuse and solemnity which would have fitted the case of a martyr or graced the elegy on a saint. Caroline of Brunswick was far from being either, though she knew the value of a pose



which can play upon the sentimentality of a soft-hearted public—the pose of a woman whose woman's feelings have been outraged by a monarch, of a mother whose mother's heart has been broken by a council's edict of separation from her daughter. Mr. Chapman treats her, too, from the moral standpoint, and then hands must be lifted and shoulders shrugged in shocked amazement; for it may be said of her, as it was said of the renowned rabbit, that:

Although he has a pleasant face  
His private life's a sad disgrace.

Such treatment is decorous for an injured Queen of England, but it clouds the vision of the merry queen of indiscretions with a kind of noble mist which her rogue's presence would have scattered with a smile.

For Caroline of Brunswick was essentially what Lady Fanshawe, that charming diarist, would have called a "hoyting girl"; that is to say, she was a girl of immense vitality, a pretty wit and no refinement. After certain escapades at the Court of Brunswick—the fun of which probably compensated in a measure for the loss of reputation which they entailed—when she was beginning to weary of the poverty of her home and the wrangles between her father's wife and her father's mistress, both of whom lived in the palace, the English Ambassador came forward with the proposal that she should become the wife of the future King of England, a man who in extravagance and feature was the *preux-chevalier* of Europe. True, in character and attainments he showed unmistakable signs of being the son of a man who became an idiot; but he made her Queen of England, and only afflicted her with his presence for a very brief space of time, after which she rioted on the Continent, fêted as a queen, with the £30,000 a year which the nation allowed her.

It is principally of the years which she spent in Italy that Professor Clerici treats; the years during which she did as she liked, and during which evidence was being slowly gathered with official solemnity and precision for her ultimate divorce. Rabelais would have done justice to the situation: the staid ambassador, James Harris, Earl of Malmesbury, acting as mentor to the hoyden of the little German court in such matters as the more frequent change of *lingerie*, and trying to create in her some shadow of the stately queen which he wanted her to become; the journey to England and her royal lover, and the mischief of the girl who must needs walk about with a handsome officer on deck during the whole night; and that marriage and her swift freedom. What could be madder than her behaviour on her wild progresses with Bartolomeo Pergami, while the careful Baron Ompteda kept her under his austere surveyance, and noted down minutely the reports of her mischief and her fancy for lightness of apparel; or more theatrical than her return to England and her attempt to enter the Abbey at the coronation of her sometime husband? And then at length her trial took place before the sober law-lords and peers of the realm while in her hand she held some tremendous secret which could be known only to the king and to herself, which was never revealed, and which kept the king in perpetual uneasiness until death called her from him.

Caroline's life was an astounding romance, and though it is a little clouded in the sumptuous volume before us by sentiment and pathos which are not needed, the account is ably given. Mr. Chapman especially lends colour to her adventures in his clever introduction by the way in which he shows how, for all her genius for mischief and for all her tricks and wantonness, Caroline never lost a curious charm which made her buoyancy and reckless spirit lovable to the last. The numerous illustrations, which are admirably reproduced from contemporary portraits and prints, would alone make the book of interest and value.

## THE SALON OF MADAME GEOFFRIN

*The Friends of Voltaire.* By S. G. TALLENTYRE. (Smith, Elder, 9s. net.)

IN the seventeenth century the French woman of high rank was the patron of polite learning and the companion of the king. In the eighteenth century, the more energetic and ambitious French woman of the upper middle classes ruled in the salon and in the palace. When she appeared the French mind had already lost its poetic qualities, its imaginativeness, its passionateness and its sense of the infinite, and these she replaced by the secondary qualities of radiant common sense, breadth and versatility of interests, and universal sympathy. In politics she was a force that made for disorder, and as the distinction of noble birth was the only distinction to which she could not pretend, she was, in this respect, an envious egalitarian. In literature, science and philosophy she was an urbane and wholesome influence. She had that kind of taste which Edward FitzGerald defined as the feminine of genius. Her peculiar power of attraction resided in the intellectual quality of the charm which she exercised. She dressed her mind as exquisitely as she arrayed her body. Nothing that interested men was indifferent to her, and she accompanied her lover in the pursuit of knowledge as ardently as she accompanied him in the pursuit of entertainment. In the art of conversation, especially, she was the most brilliant of women. Originating nothing, she collaborated in everything. Ideas presented to her in a clear and agreeable form, she re-expressed with a grace and vivacity of manner that made them the current coin of thought of the civilised world. The Café Procope and the Café Gradot ceased to play in French literature the part that Wills's and Button's played in English literature. The French bourgeoisie, more affable, sympathetic and generous than the great lady of the period, detached the men of letters of the middle of the eighteenth century from the coffee houses, and converted her drawing-room into the centre of the intellectual life of Europe. There, in the absence of any difference of rank between the hostess and her guests, the new spirit of equality was fostered and exercised, until it passed, almost insensibly, from the field of conversation into the field of literature.

Mme. de Tencin had already gathered about her, for political purposes, some of the leading men of the age—Fontenelle, Montesquieu and Bolingbroke, Marivaux, Helvétius and Marmontel—when Mme. Geoffrin entered her salon. "Do you know what Geoffrin has come here to do?" said the Cardinal's sister to a friend. "To take an inventory of my effects." So, in fact, she had. Rich, witty, bountiful and good-tempered, with a genius for managing men, Mme. Geoffrin became in a very few years a great power in the world of French literature, and as soon as she arrived at this position a change took place in the thought of the age. She took over the effects of Mme. de Tencin's salon, but she arranged them in a way that would have displeased that hard, brilliant lady of the old school. Her predecessor was a stateswoman, she was a revolutionary. "You know," she said to Fontenelle, "there is reason in what I say." "Yes," said the nephew and pupil of Corneille, taking out his watch and looking at it; "but your reason is, like my watch, in advance of the right time."

That, however, was just the sort of reason that was then beginning to obtain in France. Scattered groups of men of the younger generation were trying to think in advance of orthodox opinion, and were casting about for a common meeting-place and a means of common action. Mme. Geoffrin placed her house and a great part of her wealth—a hundred thousand crowns—at their service, and Diderot and D'Alembert, the son of Mme. de Tencin, then formally instituted in the "Encyclopædia" that movement of enlightenment in which the moderate forces of progress were massed and directed. A little about



everything and nothing about one thing only, so the Encyclopædists talked and so they wrote. There was no more system in the work that Diderot edited than in the conversation that Mme. Geoffrin guided. The men of the new school conspired with the Government against the power of the Pope, and advocated in an indefinite way certain measures of social reform, but they had not, like Rousseau, a clear and radical political philosophy to establish which the whole order of society had to be destroyed. D'Alembert, an eminent mathematician, harsh and overbearing in argument but sprightly and amiable in ordinary talk, was inspired by a belief in science as the main instrument of progress. Diderot, an extraordinarily versatile man of letters and an inexhaustible fountain of ideas, was too much of a sophist to be a thinker. Helvetius and D'Holbach, the extreme writers of the school in matters of metaphysics, reduced the materialism of Hobbes to a desperate and melancholy view of the world upon which no gospel of regeneration could be based. Turgot, the most masculine genius and noblest character of all, disliked every democratic form of government, while other frequenters of Mme. Geoffrin's salon were, like Buffon, the great naturalist, and Grimm, the German critic, but little interested in the machinery of the State.

One trait, however, the Encyclopædists had in common with Rousseau, which none of Mme. Geoffrin's foreign visitors—Gibbon, Hume, Horace Walpole, Galiani and others—possessed. This was enthusiasm. "Posterity is merely a possibility and we are realities," said Galiani, a brilliant Italian abbé who combined Machiavellianism in politics with epicureanism of the lower sort in life. "Why should realities put themselves out for possibilities?" Few of his audience agreed with him. The French writers were then animated by that breath of generous aspiration in regard to the future of the human race which inspired Condorcet, just before he mounted the guillotine in the days of the Terror, to compose his work on "The Progress of the Human Mind." The French intellect in the later part of the eighteenth century had not the cold intellectual quality of the English intellect of the same period. It was suffused with feeling. The Encyclopædists were more deeply moved by a regard for humanity than many of the clergy of their age were by a regard for God. Their humanitarianism amounted to a religion, though sometimes, it must be admitted, it affected them in strange ways. Touched by the new enthusiasm, Helvetius, for instance, a professed atheist, who had enriched himself by farming the taxes and grinding the poor, reformed his manner of life, married, and retired to the country and there tried to make all men happy by writing a book to prove that they were actuated entirely by the most selfish motives. Diderot, too, the founder of the movement, was the author of one of the most licentious novels in French literature, and a man so wanting in feeling in regard to his wife and child that even Mme. Geoffrin grew angry with him, and, as he said, "treated him like a beast."

But, after all, it is in the bright side of the French movement of enlightenment that the genuine character of the men who promoted it, is displayed. The generosity of soul that inspired it, the force of mind and strength of will that sustained it and brought it to a triumphant conclusion, these are the memorable things. The dark side of the movement was only a reflection of the darkness of the age against which the light-bearers struggled. In her studies of the writers of the Encyclopædic school Miss Tallentyre rightly keeps to the bright side. Her book is an agreeable contexture of anecdotes, epigrams and light biographical sketches. The works of the Encyclopædists are not discussed at any length or with any critical power. Few of them, it is true, now merit much attention. The voluminous "Encyclopædia" itself has become one of the most unreadable of books. That is the worst of movements of enlightenment: in them good literature gets mingled with perishable science, and the dead science drags the literature down into dust and oblivion.

### A HISTORY WITH A PURPOSE

*The Rise and Decline of the Netherlands.* By J. ELLIS BARKER, (Smith, Elder, 10s. 6d. net.)

MR. ELLIS BARKER, taking the view of Dionysius of Halicarnassus that "History is Philosophy teaching by example," has apparently been looking round for an awful warning which may induce the British people to see the error of their ways. He finds that the story of the rise and decline of the Netherlands has been largely neglected by English writers, though the material is ample and requires only a knowledge of Dutch to make it easily available. Motley did not carry his account of the Dutch Republic and the United Netherlands beyond 1619, and Motley apart, the only histories accessible to the average English reader are Grattan's published in 1830, Davies's published in 1841-4, and Thorold Rogers's published in 1888. In Dutch there are what Mr. Barker calls "the monumental and indispensable works of Bor, Aitzema, Wagenaar," and in addition to reading them he has consulted some two thousand volumes and pamphlets in Dutch, German, French, English, Italian, and Spanish. No praise can therefore be too high for the thoroughness with which he has discharged the task he set himself. From the point of view of many of his readers, however, it will be felt that in this very capable book he has been concerned not mainly to tell the story and point the moral, but has deliberately searched for evidence in favour of a political and economic theory. Indeed he confesses as much when he says that he has deserted the broad path trodden by modern historians and elected not to crowd his canvas with elaborate details which obscure causes and consequences—a criticism on the methods of others which it is necessary for Mr. Barker to make in order to justify the writing of "a history with a purpose." "It is meant," says Mr. Barker, "to be a history of cause and effect, not a lengthy and wearisome account of battles, sieges and negotiations; for I believe with Polybius that 'the most useful part of history is the knowledge of what passed before and after every great event, and especially the causes that produced it.'" If we cannot all share Mr. Barker's view as to the superiority of his methods over those of Motley and Gibbon and Macaulay and Froude and Green, we can at least commend the honesty of his explanation and the quality of the work he has given us.

And what is it Mr. Barker seeks to prove? That the Netherlands grew rich by thrift, by industry, by education; that they were the pioneers in material and scientific progress and of liberty, and that their shipping and their colonisation made them in the seventeenth century to the world in general what Great Britain is in the twentieth. He certainly draws a parallel, which, as his business is that of advocate rather than judge, must be regarded as striking.

Dutch wealth and pretension naturally created enemies for the Netherlands. Louis XIV., with some justification, no doubt, resented their attitude towards France, and sought a pretext for attack. To conquer the country meant his own aggrandisement, and when he had induced Charles II. of England to accept his gold and become his creature, the way seemed clear. The Netherlands, in their self-satisfied belief that wealth was power, had failed to give heed to their defences. Self-government had been carried to an extreme which meant that every province was a law unto itself. Party spirit ran high, and when the hour of trouble came democracy proved itself helpless in the teeth of French organisation and leadership. The army and the navy had been reduced to a point which almost invited attack, and free trade, it is contended, left the various industries equally defenceless against the invasion of foreign rivals. England and France had both set themselves, by tariffs and navigation acts, to break up Dutch supremacy in trade. Whilst the enemies of the Netherlands were active the States were

torn by political dissension. Mr Barker is as strong in his denunciation of party government as in his plea for unity of aim and loyalty to the whole rather than to the part. He finds that popular government is a delusion and a snare. "It has never existed during historical times, it exists nowhere at present and it never can and never will exist." Popular government, he says, means party government; and party government means government by a few interested and irresponsible wirepullers and agitators. His account of the effect of the party régime on the fortunes of the Netherlands is a scathing condemnation of the sectional and individual interests which sacrificed the States to their own selfish profit. They rendered union between the States for common purposes impossible, and the Netherlands were saved from annihilation only by the strong hand and wise head of one man, William III. of Orange. The people rose against the politicians, insisted on William being made Stadtholder, were saved from the worst consequences of the folly of their political leaders, and when William's influence was removed by his transference to England, sank back into the rut of materialism from which he rescued them.

The upshot of it all is, of course, from Mr. Barker's point of view, that Great Britain will go the way of the Netherlands unless she applies the lessons they provide. She must give up free trade, strengthen her army and navy, federate the Empire and send the party politician about his business:

Unless Great Britain and the British Colonies be soon organised and united in accordance with modern requirements, the history of the Netherlands may repeat itself, and Great Britain may lose her power, her colonies, her industries, her trade, her shipping, and her wealth to other nations.

The trouble is that Mr. Barker's book will itself divide men into parties: tariff reformers will applaud its conclusions, whilst free traders will say that the colours are laid on thickly for the very party purpose which Mr. Barker denounces. The story of the Netherlands which Motley began is a profoundly interesting one and we wish Mr. Barker had seen his way to continue it down to the eighteenth century without making it the vehicle of political propaganda.

#### VERSE AND POETRY

*Out of the Silence.* By JAMES RHOADES. (Lane, 1s. net.)

*New Poems.* By WILLIAM H. DAVIES. (Mathews, 1s. 6d. net.)

It would be difficult to find any serious fault with "Out of the Silence." It is true that occasionally the author becomes ungrammatical, as in the phrase "no toy Like as men fashion for an infant's joy." Occasionally, too, he seems not to understand the meaning of the words he uses, as, for instance, "Say who . . . Enableth foot and finger, ear and eye?" At times he is pleonastic and puerile, as when he writes "Viewless, inaudible, to eye and ear." But we cannot feel too sore against him for this last line: a rhyme had to be found for the words "clear" and "dear," and what could be more appropriate and correct than "ear"? The captious reader might also discover lines in which Mr. Rhoades, without making a downright linguistic mistake, uses phrases which are not quite idiomatic at the present day, such as "What erst was hurtful . . . Will . . . Turn to innocuous or beneficent." Still, as we have said, little censure of a positive kind can be passed on the poem. But where is its merit? "Out of the Silence," the author tells us in the preface, "while structurally conforming to the Rubaiyat of Omar Khayyam, is directly opposite in its teaching." He is a poor poet who has not his own ideas of form, and a poor controversialist who has to borrow the method of his opponent. Omar, as we know him in English, is by no means always blasphemous or rebellious,

but he is always familiar. He is ready, as has been said, to curse God with one drink and love Him with the next. Then why use the metre of FitzGerald as the vehicle for a somewhat lengthy utterance on the part of the Deity and put into His mouth things which, by the force of association, have become unreadable in FitzGerald's stanza? If the author had any rhythmical originality, he might manage to produce the impression that he was writing from his heart and had a sense of the appropriateness of form and theme. But originality is precisely what he lacks. His verse is either characterless or else it is an echo of FitzGerald's music.

Mr. William H. Davies, on the other hand, is a poet whose work ought to have attracted much more attention than it has yet received. "The Soul's Destroyer," which was published last year, had not a fair chance of becoming known and appreciated, owing to two causes. In the first place, it was not issued by a publisher, but offered for sale by the author at an address in the Borough. Secondly, a large proportion of the reviewers who noticed the book, excited by Mr. Davies's fearless portrayal of life in London lodging-houses and public bars, treated him as a poet of the slums or a follower of James Thomson. Because he is sufficiently frank to write of intemperance and squalor, they overlooked the fact that he is poet enough to sing of love and beauty. In reality his spirit is much more Wordsworthian than Villonesque. Sincerity and confidence are the keynote and dominant of all his poetry. It is not possible to imagine him writing anything in a posing or histrionic vein, or, as they say, for the sake of writing. How many of our younger makers of verse would have had the sincerity to include the following lines in a passage describing the delight of returning to the country after years of exile in a dismal neighbourhood of London:

Let others praise thy parts, sweet Nature; I,  
Who cannot know the barley from the oats,  
Nor call the bird by note, nor name a star,  
Claim thy heart's fulness through the face of things?

So he wrote in "The Soul's Destroyer," and in this new volume we have evidence of the sincere delight which he has taken in the observation of birds and flowers and changing aspects of the woods and meadows. These subjects may receive fuller treatment in future and come to be an important element in his work. But at present we still prefer him when he writes of men and women, or when he takes a fancy suggested to him by nature to typify a human emotion:

As butterflies are but winged flowers,  
Half sorry for their change, who fain,  
So still and long they dwell on leaves,  
Would be thought flowers again—

E'en so my thoughts, that should expand  
To grow to higher themes above,  
Return like butterflies to lie  
On the old things I love.

He is eminently a poet of humanity. In "New Poems" there is the same healthy strain of humour which appeared in his first book, the same occasional grimness—seldom however amounting to bitterness—the same sudden and unusual pathos, as when, in a passage proclaiming the universality of beauty, he mentions the ocean:

cruel though it be,  
That will not leave the poor drowned boy unmoved,  
But cuts with rocks that face his mother loved.

While this volume shows a considerable advance on the first in the matter of technique, there are still a few roughnesses and obscure passages which might be altered in the next edition.

